

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

ELVIS PRESLEY
HAL WALLIS
KING OF CREOLE

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

ELVIS

RCA **PARAMOUNT** presents
ELVIS
in HAL WALLIS' PRODUCTION
Girls! Girls! Girls!
13 GREAT SONGS

POCKET PIG

PIG PAPER No.11
ONE THIN DOLLAR /55p:uk

RCA **VICTOR**

ELVIS
SINGING IN THE ORIGINAL SOUNDTRACK ALBUM
FROM THE METRO-GOLDWYN-MAYER PICTURE
SPEEDWAY
PRODUCED BY DONALD LAUGHLIN
DIRECTED BY NORMAN TURAPOVA
NANCY SINGH
"YOUR GREGGY SELF"

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ELVIS PRESLEY LOVING YOU

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ELVIS
WORLDWIDE GOLD

A TOUCH OF GOLD-VOL. 1

SAY SAY SAY	AS LONG AS I HAVE YOU	STAY IN THE CITY	CAUTION	SHIRAZ	GET A LOT OF LOVE
MY LATEST FAME	BEHOLD IN THE SKY	I NEED YOUR LOVE	NEARLY DONT	IT HURTS ME	
HOT DOG	WANT	THE FIRST	THE FIRST		

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FOR LP FANS ONLY

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Elvis' Golden Records

RCA **VICTOR**

3 VOLUME 3 ELVIS' GOLDEN RECORDS

RCA **VICTOR**

ELVIS FOR EVERYONE!

RCA **VICTOR**

ELVIS

RCA **VICTOR**

ELVIS
IN AN ORIGINAL SOUNDTRACK ALBUM
FROM THE
Metro-Goldwyn-Mayer Picture
"Kissin' Cousins"
A SAM KATZMAN
FOUR LEAF PRODUCTION

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ELVIS PRESLEY

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PO' LUCY
WITH ELVIS

RCA **VICTOR**
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A DATE WITH ELVIS

RCA **VICTOR**

How Great Thou Art
as sung by Elvis

RCA **VICTOR**

PO' LUCY
WITH ELVIS

RCA **VICTOR**

ELVIS IS BACK!
EXTRA ELVIS PHOTOS INSIDE

RCA **VICTOR**
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50,000,000 ELVIS FANS CAN'T BE WRONG
ELVIS' GOLD RECORDS Volume 2

RCA **VICTOR**

PO' LUCY
WITH ELVIS

RCA **VICTOR**

4 ELVIS' GOLD RECORDS 4

RCA **VICTOR**

ELVIS
"Fun in ACAPULCO"

RCA **VICTOR**

PO' LUCY
WITH ELVIS



VICTOR
AN ORIGINAL TRACK ALBUM
14 GREAT SONGS
SEE
ELVIS
HAL WALLIS
BLUE HAWAII
GREAT SONGS
VICTOR
VOL. 1
OF 10
1950-1954

ELVIS
PARADISE, HAWAIIAN STYLE
A HAL WALLIS PRODUCTION

PURE GOLD
ELVIS

S GARY PIG GOLD
(now you all
T know my real
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"PIG PAPER #11 ©
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**Now
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**No.3:
JEREMY
GLUCK**

PIG-II

Welcome to the ELEVENTH (so there) PIG PAPER - the first to feature our long-promised Snappy Deflated Format. Now, before all you wimps start screeching "Boy, PIG's really gone down the drain...no more colour, less pages, and it's half the size of a regular mag like CIRCUS 'n TROUSER PRESS dagnabit, tsk tsk, blah blah", here's the explanation (NOT apology): In the year since PIG #10 (the now-classic Dave Clark Five issue which was our healthiest to date: over 4,322 copies successfully peddled at last count), I've been spending all my time, energy, and \$\$\$ constructing my band THE LOVED ONES. (plug) This entailed two jaunts to Los Angeles - a wallet-raper even when flying turd class (I've since given up on Surf City though. Too many drugs and Knack LPs. It's London for me in a few months, once I've made my fortune off a few POCKET PIGS), many hours in cheap-o (in quality only) demo studios, lotsa fruitless auditions (CAN'T ANYBODY IN NORTH AMERICA PLAY MINDLESS NEO-BUBBLE GUM DITTIES ANYMORE?), and too much aggro (as my old pal Derek "There's An Adolph Hitler In Reception Sir" Taylor would say). Whilst all this nonsense was underway, everyone would keep filling my ears with the likes of "Hey Gary, where's the new PIG PAPER? It's been months. It was the best thing on the market. Sure hope you're not thinking of packing it in. Aw, c'mon" etcetera. Hell, some folks even offered to HELP ME. And with us in the midst of war-time and all... So, after piles of deliberation, I've given in to my public. (After all, I'm usually pretty loaded money-wise this time of year, thanks to fruit-filled negotiations with my backers - grandma, auntie, Santa...) so Here You Are - POCKET PIG a/k/a PIG PAPER II. Now in the new Economy Size. EAT UP.

- GARY OINK!



70 COTTON DRIVE, MISSISSAUGA
ONTARIO, CANADA. L5G 1Z9



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"Who, or What, is Half Japanese?" you snort. Simple. They're a _____ (fill in your own descriptions. I cannot conjure up appropriate metaphoricals; besides, the cat used my thesaurus for a toilet over the holiday) duo (now possibly a quartet!) led by brothers (perhaps) Jad and David Fair from scenic (your words) Uniontown, Maryland, USA. They've so far released a couple of singles, lotsa cassettes, snuck onto a few American anthology LPs, and David's even written a book entitled "Worms In It" which has forever replaced "The Boy Looked At Johnny" on my night-table. Put 'em all together and you've got a lotta laffs, bucketsful of confusion, and plenty of heel-tappin' sounds running under it all. You can dance to Half Japanese. You can dress to Half Japanese. You can even try singing snatches of Desi Arnaz tunes to Half Japanese. Because their music is, umm... ALL-PURPOSE. Yeah!

Use it instead of "Tusk" to prune your toenails by. Play it while you're on the phone ordering sweet&sour chicken balls. Or file it away in the linen closet for future reference.

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And while you're at it, remember: You Read It First In PIG. Just like Martin And The E-Chords, The Saints, Nick Lowe, The Loved Ones (plug), XTC, The Forgotten Rebels, The Motors, Count Viglione, and of course, The Pinsteads.

The moral of this story is: TO HELL with your Clevelands, your Zions, even your Port Credits as Eighties capitals of pop. I know right where music's headed: UNIONTOWN, MARYLAND!

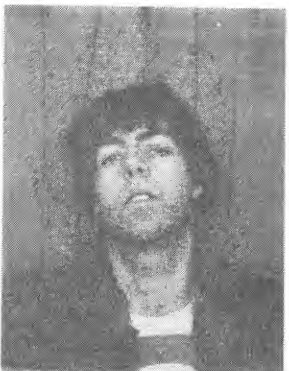


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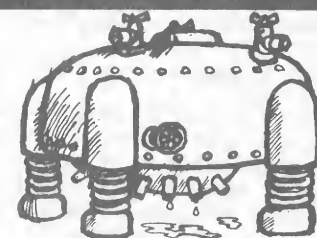
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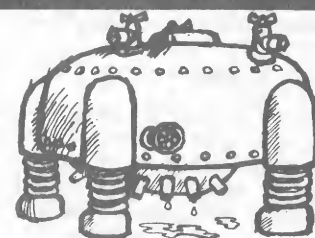
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PIGALLERY POP PIN-UP



And while we're on the subject of Rock'n'Roll Kings, here's the most unsung hero of the genre:

CHUCK BERRY

Inventor of the duck-walk, the ding-a-ling, and, many insist, the entire concept of rock'n' roll guitaring itself, The Chucker's contribution to modern history cannot be over-emphasized. He first assaulted the Top Forty 'way back in '55, and even today, between jaunts to the slammer and The Merv Griffin Show, Mr. Berry still out-riffs and out-rhymes all comers. Let us pause for a moment, to offer humble praise and prayer to this undeniable Pop God.

ELVIS

On (or near) one of RCA-Colonel's flimsiest-ever excuses for a Presley platter, the hideous HAVING FUN WITH ELVIS ON STAGE: A TALKING ALBUM ONLY, the unquestionable King Of Rock'n'Roll, already dink-deep in to his decline, monologued autobiographically between songs thusly:

"Like to tell you a little about myself. I started out... in childhood. I started out when I was in high school, went into a record company one day, made a record, and when the record came out a lot of people liked it and you could hear folks around town saying, 'Is he? Is he?', and I'm going, 'Am I? Am I?'... whew (OUT OF BREATH)... Elvis deterioratin' at the Showroom Internationale in Las Vegas... where was I?... oh, anyway, made a record, got kinda big in my home town, few people got to know who I was, that's w-u-z, was. See, so I started down in the wuz... ah shucks, what I mean to tell you is I was playin' around these nightclubs, alleys, and things. Did that for about a year and a half, then I ran into Colonel Sanders... Parker, Parker... and he arranged to get me some (BLOWS NOSE) Kleenex... he arranged to get me... whew, I'm tellin' you... shot to hell, this boy can't even finish a sentence straight... anyway, there was a lot of controversy at the time about my movin' around on stage so I... cleared my throat again, looked at my watch and ring and the guy said... the guy said?... the guy said nothin'... I'M the guy! I'm telling you, you better get this together, boy, or this is gonna be the last time they let you up on a stage. So, as I said, I went up to New York, did 'The Jackie Gleason Show' three times... whew, sure has been a long time... anyway, did that couple of times... had pretty long hair for that time, and I tell you it got pretty weird. They used to see me comin' down the street and they'd say 'Hot dang, let's get him! He's just a squirrel, get him, he just come down outta the trees'. Well, anyway, did 'The Ed Sullivan Show'. They just shot me from the waist up. Ed's standing there in the wings sayin' 'Son of a bitch! Son of a bitch!'. I didn't know what he was sayin' so I'd say 'Thank you very much, Mr. Sullivan'. Next thing, they dressed me up in a tuxedo and had me singin' to a dog on a stool. You know I'm singin' to this dog and the dog is goin' 'Whhhooooaaugh!' and I'm goin' 'Whhhooooaaugh!'. Then I got into the movies... 'King Creole', 'Jailhouse Rock', 'Love Me Tender', 'Loving You', loving her... so I done four movies and I was feeling pretty good with myself. Had a pair of sunglasses and was sittin' there in my Cadillac going 'I'm a movie star. Hot damn!', and the driver's goin' 'Whew, watch that squirrel! Man, he's just outta the trees'. I was living it up purty good there for a while and then I got drafted, and shafted and ever' thing else. One thing I found out though, is that guys really miss their parents in the Army. They're always goin' around callin' each other 'mother'. When I got out I did a few more movies, and a few more movies, and I got into a rut; you know, there's this big rut just the other side of Hollywood Boulevard... POW!... you know they let me do my thing here for a while and then they put me away for another nine years..."

Is this man trying to tell us something? Why, yes he is as a matter of fact. But he's real strung out on leapers and Gatorade, so I'll tell you this tragic tale myself... in English, OK?

Elvis was born in the deep redneck south in 1935. His twin brother died at birth, so his mama Gladys loved Elvis too much. The boy grew up ragged and poor, so he thought he was hot shit when he started wearing pink shirts, yellow pants, long hair and sideburns in high school. He also sang, played guitar, and liked girls. Because of all this he got beat on lots. Once out of school, he got a job driving a truck, either because he thought it was cool or because he had to. Coz he had to I guess.

But Elvis was not as dumb or as untalented as I bet most of you think he was, for soon he began visiting a local record company, Sun, during his lunch-hours. His parents loved music (the medicine of the destitute) so Elvis began cutting 78-RPM acetates for (yup) his mama when he wasn't driving his truck or combing his sideburns. Sun's miracle man, Sam C. Phillips, heard Elvis crooning Dean Martin medleys and immediately hooked him up with two local boogie musicians, Bill Black and the exquisite Scotty Moore. Then he made them rehearse till their fingers bled.

Now, there's an RCA album still firmly in print called THE ELVIS PRESLEY SUN COLLECTION that each and every one of you should own, if you don't already - and don't kid yourself that you know anything about rock'n'roll until you've played the grooves off this disc. Why? Because (Hank Williams, Sr., aside) this is the Roots of our music. It contains all the elements essential to classic R&R: Speed, brevity, guts, distortion, and wrecklessness. Musicians are still, a quarter of a cen-

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ELVIS

On (or near) one of RCA-Colonel's flimsiest-ever excuses for a Presley platter, the hideous HAVING FUN WITH ELVIS ON STAGE: A TALKING ALBUM ONLY, the unquestionable King Of Rock'n'Roll, already dink-deep in to his decline, monologued autobiographically between songs thusly:

"Like to tell you a little about myself. I started out... in childhood. I started out when I was in high school, went into a record company one day, made a record, and when the record came out a lot of people liked it and you could hear folks around town saying, 'Is he? Is he?', and I'm going, 'Am I? Am I?'... whew (OUT OF BREATH)... Elvis deterioratin' at the Showroom Internationale in Las Vegas... where was I?... oh, anyway, made a record, got kinda big in my home town, few people got to know who I was, that's w-u-z, was. See, so I started down in the wuz... ah shucks, what I mean to tell you is I was playin' around these nightclubs, alleys, and things. Did that for about a year and a half, then I ran into Colonel Sanders... Parker, Parker... and he arranged to get me some (BLOWS NOSE) Kleenex... he arranged to get me... whew, I'm tellin' you... shot to hell, this boy can't even finish a sentence straight... anyway, there was a lot of controversy at the time about my movin' around on stage so I... cleared my throat again, looked at my watch and ring and the guy said... the guy said?... the guy said nothin'... I'M the guy! I'm telling you, you better get this together, boy, or this is gonna be the last time they let you up on a stage. So, as I said, I went up to New York, did 'The Jackie Gleason Show' three times... whew, sure has been a long time... anyway, did that couple of times... had pretty long hair for that time, and I tell you it got pretty weird. They used to see me comin' down the street and they'd say 'Hot dang, let's get him! He's just a squirrel, get him, he just come down outta the trees'. Well, anyway, did 'The Ed Sullivan Show'. They just shot me from the waist up. Ed's standing there in the wings sayin' 'Son of a bitch! Son of a bitch!'. I didn't know what he was sayin' so I'd say 'Thank you very much, Mr. Sullivan'. Next thing, they dressed me up in a tuxedo and had me singin' to a dog on a stool. You know I'm singin' to this dog and the dog is goin' 'Whhhooooaaugh!' and I'm goin' 'Whhhooooaaugh!'. Then I got into the movies... 'King Creole', 'Jailhouse Rock', 'Love Me Tender', 'Loving You', loving her... so I done four movies and I was feeling pretty good with myself. Had a pair of sunglasses and was sittin' there in my Cadillac going 'I'm a movie star. Hot damn!', and the driver's goin' 'Whew, watch that squirrel! Man, he's just outta the trees'. I was living it up purty good there for a while and then I got drafted, and shafted and ever' thing else. One thing I found out though, is that guys really miss their parents in the Army. They're always goin' around callin' each other 'mother'. When I got out I did a few more movies, and a few more movies, and I got into a rut; you know, there's this big rut just the other side of Hollywood Boulevard... POW!... you know they let me do my thing here for a while and then they put me away for another nine years..."

Is this man trying to tell us something? Why, yes he is as a matter of fact. But he's real strung out on leapers and Gatorade, so I'll tell you this tragic tale myself... in English, OK?

Elvis was born in the deep redneck south in 1935. His twin brother died at birth, so his mama Gladys loved Elvis too much. The boy grew up ragged and poor, so he thought he was hot shit when he started wearing pink shirts, yellow pants, long hair and sideburns in high school. He also sang, played guitar, and liked girls. Because of all this he got beat on lots. Once out of school, he got a job driving a truck, either because he thought it was cool or because he had to. Coz he had to I guess.

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THEORY TWO: Elvis discovered three important things while he was a soldier stationed in Germany: "Are You Lonesome Tonight" (which he reportedly overheard at a campfire), Priscilla Beaulieu (the one female from out of El's gigantic bevy of finger-happy frauleins that stuck; see Diego Cortez's stunning photobook "Private Elvis" for pin-ups of all the goils who got away), and something which came to mean more to his life than screwing and even rockin'; something second only to his beloved mama: DRUGS. Elvis Loved Drugs. He gobbled them while he was churning out those hundreds of sub-Hollywood quickie-flicks during the Sixties (the less said about those the better!). He gobbled them when he was playing the part of God On Tour during the Seventies. And, most of all, he gobbled them to blot out the agony of his mama's death, his Priscilla's escape, and, eventually, the horror of his empty existence (as Geraldo Rivera would say).

THEORY THREE: Elvis was constantly besieged with folks who were forever hounding him "in his best interests": His daddy Vernon, who paid the bills, his physician Dr. Nichopoulos, who wanted to sell lots and lots of pills (and not only to El), his wife Priscilla, who wanted The King all to herself, and Colonel Parker, who felt it was his patriotic duty to keep Elvis in the 98% tax bracket. I think Colonel Parker should be shot and shat upon.

Go into a record store tomorrow and look up an album called OUR MEMORIES OF ELVIS (VOLUME ONE). On the front cover is a quaint pic of Vernon and the Colonel posed in front of the King's castle. Now pull the LP closer and just eyeball the Colonel: stubby little chub-arms, crappy new clog shoes, and a sizeable gut almost hidden behind a flimsy (but I bet real expensive) sports shirt. (Vernon looks okay though, don't he? Rest In Peace, daddy). It was this old man, Tom Parker, that cruelly white-washed Elvis' music and his hips, all in the name of (heavens!) Commerciality.

Although I wouldn't for a minute deny that the Colonel invaluablely helped Elvis on the long way up (Elvis would have Made It regardless though), conversly, I'm convinced the Colonel REALLY helped Elvis on the long way down ...all the way down to that cold bathroom floor.



I could cite literally dozens of examples in defence of this claim, and I'm sure one could simply retaliate by pointing out, "That's what a manager's for! To keep his client as money-making a commodity for as long as possible, and that sometimes entails being obnoxious" (even to the point of wearing clogs?). But how can any-one humanly justify a scene such as the one which took place backstage in Vegas about eight or nine years ago, when Barbra Streisand (pause for snickers) burst into Elvis' dressing room and offered him the leading role in her up-coming mushball movie "A Star Is Born". Elvis said to himself, "Hot dang! Finally: a part with TEETH to it! A film with somethin' to it other than purty gurls 'n racin' cars!" But the Colonel vetoed the deal (not enough cash in it for him I reckon), and Elvis was totally crushed that his life-long dream - his one remaining unrealized ambition - of being recognized as a serious dramatic actor had been denied him. (Okay, okay, "A Star Is Born": big deal, right? But could it have been any worse than, say, "Harum Scarum" or "Clambake"?). It was then, many inside Elvis' world agree, that the King decided, quite rightly, "Fuck It", and the end was not far off.

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I just hope that the most fabulous rock'n'roller of them all will be remembered for more than his movies or his last sixty-or-so albums. I hope he will be remembered for:

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DON'T YOU BE AFRAID I'LL DO YOU NO HARM
HAVE YOU HEARD THE NEWS:
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Nothing more, Nothing less.



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REVIEW

littler-than-usual snide comments when the item in question is either good or bad enough to merit any. You may well discover lots missing. If so, be sure to reserve your copy of PIG PAPER 12 at your favourite newsstand today!

Too long since the last PIG PAPER means Too many records to review. So here's a handy bed-side guide to 1979 vinyl (that's like hypnotizing chickens) with even-

(Indispensables, Scarf each and every one of 'em up NOW before they fall victim to the dreaded Delete Zone)
 ABA. GREATEST HITS VOLUME TWO (Atlantic): 8 OINKS
 AMERICAN MOVIE SOUNDTRACK (Columbia): It's about time someone honoured my surname in song and dance. 9 OINKS
 BEER CHICK ROCK-IT (Atco): Jailhouse rock. 8 OINKS
 BEST OF BOMB VOLUME ONE VARIOUS ARTISTS (Bomb/Bomb): Back when 20/20 were good. 8 OINKS
 GRAPES. GRAVEST HITS (Penguin): How that "Monster Mash" is out of print again. 10 OINKS
 GORDON. ROBERT ROCK BILLY BOOGIE (RCA): Where's the Colonel? 8 OINKS
 HEARTBREAKERS LIVE AT MAX'S KANSAS CITY (Max's Kansas City): Where's Syd? 8 OINKS
 JAM AND DEAN. DEAD MAN'S CURVE (United Artists): Jan's new semi-Frampton hairdo aside, this is a wonderful excuse for a TV-movie soundtrack. 10 OINKS
 LEVY. JERRY LEE JERRY LEE LEWIS (Elektra): A killer! 10 OINKS
 MENDELSON. JUDIE NOT HOMOGENIZED (Boo): More than just Canadian content. 8 OINKS
 MOTT. ELTON VICTIM OF TIME (Atlantic): But is he really Plastic Bertrand? 9 OINKS
 RICH KIDS. GHOSTS OF PRINCES IN TOWERS (EMI): A 1978 platter. I know, but it took me a year to find. Well worth the wait though. 9 OINKS
 ROCK AND ROLL HIGH SCHOOL. MOVIE SOUNDTRACK (Sire): I'm in 1-u-v with P.J. Soles. 9 OINKS
 SAINTS. PREHISTORIC SOUNDS (Harvest): R.I.P. 9 OINKS
 SEX PISTOLS. SOME PRODUCT (Virgin): Funnier than "The Jerp" or even "Apocalypse Now" by far! 10 OINKS
 SOMES. LENNON AND MCCARTNEY GAVE AWAY VARIOUS ARTISTS (EMI): John and Paul have yet to top the likes of "I Don't Want to See You Again" or "Bad to the Bone". 10 OINKS
 WHO. THE KIDS ARE ALL RIGHT (MCA): For the pre-OWW material only, natch. Speaking of whom, Tom Snatchers almost steals the show! (Poor Keith...) 9 OINKS
 WALKER. LINK BULLSHOT (Passport): When's he gonna team up with Jerry Lee? 10 OINKS

(Worth it only if your good pal works in a record store and can sell you play copies for up to 30% off list)
 ABA. VOLUME ZERO (Atlantic): "Does Your Mother Know" could've been their best yet. 6 OINKS
 BADINGER. AIR WAVES (Elektra): 6 OINKS
 BEAT BOUT BOUNDARY. VARIOUS ARTISTS (Posh Boy): Makes me nostalgic for Huntington Beach (H Plastic Punks!) 7 OINKS
 BEACH BOYS. L.A. (Light Album) (Capitol): Discot Break-up soon? 6 OINKS
 BLUE KAD. VARIOUS ARTISTS (Los Angeles Free Music Society): Contains half Japanese. Consequently. 7 OINKS
 CLASH. THE CLASH (Epic): I mean the US-derived version. (I think.) You know, with the blue on the front cover instead of green? And the name at the top of the... oh, forget it. 7 OINKS
 COSTELLO. ELVIS ARMED FORCES (Columbia): The 3-oink is for the occasionally-enclosed EP. 7 OINKS
 COUNTRY. JAMMIE THINGS YOUR MOTHER NEVER TOLD YOU (Atlantic): 7 OINKS
 DIODES. RELEASED (Epic): But why? 5 OINKS
 FOLEY. KIM SUNSET BOULEVARD (Passport): Doesn't make me nostalgic for Huntington Beach. 5 OINKS
 KINKS. LOW BUDGET (Arista): (see BEACH BOYS: L.A.) Great cover, nonetheless... 7 OINKS
 NESMITH. MICHAEL INFINITE RIDER ON THE BIG DOGMA (Pacific): Too bad of 'em! Hat can never come up with songs as stilly as his album titles. 5 OINKS
 POP. TIGER NEW VALUES (Arista): 5 OINKS
 PUBLIC IMAGE LTD. METAL BOX (Virgin): What's next? "COCKIE TING" 6 OINKS
 QUADROPHENIA. MOVIE SOUNDTRACK (Polygram): Just play Side Four. 5 OINKS
 RESIDENTS. LIVE AT BUDOKAN (Ralph): Not a cult band much longer. 7 OINKS
 SEX PISTOLS. THE GREAT ROCK AND ROLL SWINDLE (Virgin): A real cute pic of Syd's crotch. 6 OINKS
 SHIRTS. STREET LIGHT SHINE (Capitol): 7 OINKS
 TALKING HEADS. FEAR OF MUSIC (Sire): Is success going to David Byrne's picture tube? 6 OINKS
 20/20. 20/20 (Portrait): With The Jam's art department sue? 5 OINKS
 XTC. DRUMS AND WIRES (Virgin): Time for another 30 EP. 7 OINKS

(So many 1979 releases to choose from here! However, the following are just the ones I regretfully blew my mad on)
 B-52s. The B-52s (Warner Bros.): 0 OINKS
 BATTERED. KINGS CIGARETTES (Bomb/Epic): -2 OINKS (CELESTUS)
 BUSINESS UNUSUAL. VARIOUS ARTISTS (CBI): How come no ZIG Zag Small Labels Directory on the back of my free enclosed poster? (Cheap Canadian companies...) 2 OINKS
 CHROME. HALF MACHINE LP MOVIES (Sire): "Star Trek: The Motion Picture" for you pseudo-intellectuals too cool to buy Snakefinger records. 3 OINKS
 CLASH. GIVE 'EM ENOUGH ROPE (Epic): Someone produced this record (unfortunately). 4 OINKS
 DEVO. DUTY NOW FOR THE FUTURE (Warner Bros.): 0 OINKS
 DYLAN. BOB SLOW TRAIN COMING (Columbia): Now I lay me down to sleep... -1 OINK
 FLAMING GROOVIES. JUMPIN' IN THE NIGHT (Sire): I guess everyone was right: SHAKE SOME ACTION really MUST've been a fluke. 2 OINKS
 GAUDERION. RON WARREN GUITAR STAR (Sound Ceremony): You'll never find this record in your local diskery. Be thankful. 0 OINKS
 HARRISON. GEORGE HARRISON (Dark Horse): 1 OINK
 HOLLIES. FIVE THREE ONE DOUBLE SEVEN 0 FOUR (Epic): 2 OINKS
 JAM. ALL MOD COWS (Polygram): Time for a Rock Opera, eh Paul? 2 OINKS
 KIM. GREG WITH THE NAKED EYE (Beserkley): 1 OINK
 LAST POGO. VARIOUS ARTISTS (Bomb): It sure is/was. 2 OINKS
 LONE. NICK LABOUR OF LUST (Columbia): He should've stuck with the damned. 1 OINK
 MCCARTNEY. PAUL BACK TO THE EGG (Columbia): Wretched. 1 OINK (and I bet Linda cooked the label's "night")
 PENE. JUDU DOB HOUSING (Chrystals): Slowly but surely descending into the realm of fart rock. 2 OINKS
 PRICE. ALAN LUCKY DAY (Jec): This Price isn't Right. 1 OINK
 RUMABAYS. AND NOW THE RUMABAYS (Quality): Jean just got too plump to pop 1 record. 4 OINKS
 SHIRTS. PRESIDENT TENSE (Elektra): 1 OINK (for their name, even though it was John Lennon's idea)
 TEENAGE HEAD. TEENAGE HEAD (Epic): 2 OINKS (properly mixed it could've gotten at least an Eight)
 WAKES. VOLUME ONE VARIOUS ARTISTS (Bomb/Bomb): Cool vintage Chetian Chrome pin-ups. 1 OINK

GARY'S DELETE ZONE DELIGHTS

THE Chipmunks sing the Beatles HITS

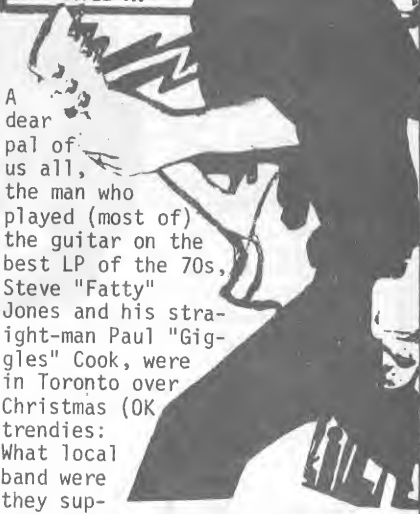


The object of this column is to pick up where Jeremy Gluck's "Stupid Songs" series of past PIG PAPERS left off. In other words, to explore that oft-overlooked yet nonetheless essential ingredient of true rock and roll: TASTELESSNESS. There are piles of bad records being released every week - in fact, they form the basis upon which the entire Rock Industry is built. However, there's an enormous difference between Bad records and Tasteless records. Such as the difference between, for example, GET THE KNACK AND THE CHIPMUNKS SING THE BEATLES HITS. Both quartets are attempting to blatantly line their pocketbooks by apeing the Fab Four From Liverpool (which I find kinda pointless seeing as The Beatles weren't all that great to begin with, having produced only a handful of songs worthy of merit). That's fine (The Knack obviously being too dumb to realize the advantages of cloning a GOOD act, like Tommy James or The Monkees), but whereas The Knack succeed only in emitting an odour of faceless, chordless toffee, The Chipmunks have not only spent their album riffing-off The Beatles, but TOPPING them! Just try a comparison test between Alvin, Simon, Theodore & Mr. Seville's "All My Loving" and John Paul Ringo & so-and-so's version. Why, ol' Dishpan Face McCartney doesn't stand a chance! Similarly, the Beatle renditions of "I Want To Hold Your Hand", "Can't Buy Me Love", "Do You Want To Know A Secret", and even the surf-flavoured (as Ray Davies once pointed out) "Love Me Do" pale greatly when pitted against the

Introducing STEVE JONES in

BLINDATE

IN WHICH PEOPLE REVIEW STUFF BUT ARE NOT TOLD WHAT THEY ARE REVIEWING UNTIL AFTER THEY HAVE REVIEWED IT.



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REVIEW

littler-than-usual snide comments when the item in question is either good or bad enough to merit any. You may well discover lots missing. If so, be sure to reserve your copy of PIG PAPER 12 at your favourite newsstand today!

Too long since the last PIG PAPER means Too many records to review. So here's a handy bed-side guide to 1979 vinyl (that's like hypnotizing chickens) with even-

(Indispensables, Scarf each and every one of 'em up NOW before they fall victim to the dreaded Delete Zone)
 ABA. GREATEST HITS VOLUME TWO (Atlantic): 8 OINKS
 AMERICAN MOVIE SOUNDTRACK (Columbia): It's about time someone honoured my surname in song and dance. 9 OINKS
 BEER CHICK ROCK-IT (Atco): Jailhouse rock. 8 OINKS
 BEST OF BOMB VOLUME ONE VARIOUS ARTISTS (Bomb/Bomb): Back when 20/20 were good. 8 OINKS
 GRAPES. GRAVEST HITS (Penguin): How that "Monster Mash" is out of print again. 10 OINKS
 GORDON. ROBERT ROCK BILLY BOOGIE (RCA): Where's the Colonel? 8 OINKS
 HEARTBREAKERS LIVE AT MAX'S KANSAS CITY (Max's Kansas City): Where's Syd? 8 OINKS
 JAN AND DEAN. DEAD MAN'S CURVE (United Artists): Jan's new semi-Frampton hairdo aside, this is a wonderful excuse for a TV-movie soundtrack. 10 OINKS
 LEVY. JERRY LEE JERRY LEE LEWIS (Elektra): A killer! 10 OINKS
 MENDELSON. JUDIE NOT HOMOGENIZED (Boo): More than just Canadian content. 8 OINKS
 MOTT. ELTON VICTIM OF TIME (Atlantic): But is he really Plastic Bertrand? 9 OINKS
 RICH KIDS. GHOSTS OF PRINCES IN TOWERS (EMI): A 1978 platter. I know, but it took me a year to find. Well worth the wait though. 9 OINKS
 ROCK AND ROLL HIGH SCHOOL. MOVIE SOUNDTRACK (Sire): I'm in 1-u-v with P.J. Soles. 9 OINKS
 SAINTS. PREHISTORIC SOUNDS (Harvest): R.I.P. 9 OINKS
 SEX PISTOLS. SOME PRODUCT (Virgin): Funnier than "The Jerp" or even "Apocalypse Now" by far! 10 OINKS
 SOMES. LENNON AND MCCARTNEY GAVE AWAY VARIOUS ARTISTS (EMI): John and Paul have yet to top the likes of "I Don't Want to See You Again" or "Bad to the Bone". 10 OINKS
 WHO. THE KIDS ARE ALL RIGHT (MCA): For the pre-OWW material only, natch. Speaking of whom, Tom Snatchers almost steals the show! (Poor Keith...) 9 OINKS
 WALKER. LINK BULLSHOT (Passport): When's he gonna team up with Jerry Lee? 10 OINKS

(Worth it only if your good pal works in a record store and can sell you play copies for up to 30% off list)
 ABA. VOLUMEZ VOUS (Atlantic): "Does Your Mother Know" could've been their best yet. 6 OINKS
 BADINGER. AIR WAVES (Elektra): 6 OINKS
 BEACHT BOULEVARD. VARIOUS ARTISTS (Posh Boy): Makes me nostalgic for Huntington Beach (H Plastic Punks?). 7 OINKS
 BEACH BOYS. L.A. (Light Album) (Capitol): Discot Break-up soon? 6 OINKS
 BLUE KAD. VARIOUS ARTISTS (Los Angeles Free Music Society): Contains half Japanese. Consequently. 7 OINKS
 CLASH. THE CLASH (Epic): I mean the US-derived version. (I think.) You know, with the blue on the front cover instead of green? And the name at the top of the... oh, forget it. 7 OINKS
 COSTELLO. ELVIS ARMED FORCES (Columbia): The 3-oink is for the occasionally-enclosed EP. 7 OINKS
 COUNTRY. JAMMIE THINGS YOUR MOTHER NEVER TOLD YOU (Atlantic): 7 OINKS
 DIODES. RELEASED (Epic): But why? 5 OINKS
 FOLEY. KIM SUNSET BOULEVARD (Passport): Doesn't make me nostalgic for Huntington Beach. 5 OINKS
 KINKS. LOW BUDGET (Arista): (See Beach Boys: L.A.) Great cover, nonetheless... 7 OINKS
 NESMITH. MICHAEL INFINITE RIDER ON THE BIG DOGMA (Pacific): Too bad of 'em! Hat can never come up with songs as stilly as his album titles. 5 OINKS
 POP. TIGER NEW VALUES (Arista): 5 OINKS
 PUBLIC IMAGE LTD. METAL BOX (Virgin): What's next? "COCKIE TING" 6 OINKS
 QUADROPHENIA. MOVIE SOUNDTRACK (Polygram): Just play Side Four. 5 OINKS
 RESIDENTS. LIVE AT BUDOKAN (Ralph): Not a cult band much longer. 7 OINKS
 SEX PISTOLS. THE GREAT ROCK AND ROLL SWINDLE (Virgin): A real cute pic of Syd's crotch. 6 OINKS
 SHIRTS. STREET LIGHT SHINE (Capitol): 7 OINKS
 TALKING HEADS. FEAR OF MUSIC (Sire): Is success going to David Byrne's picture tube? 6 OINKS
 20/20. 20/20 (Portrait): With The Jam's art department sue? 5 OINKS
 XTC. DRUMS AND WIRES (Virgin): Time for another 30 EP. 7 OINKS

(So many 1979 releases to choose from here! However, the following are just the ones I regretfully blew my mad on)
 B-52s. The B-52s (Warner Bros.): 0 OINKS
 BATTERED. KINGS CIGARETTES (Bomb/Epic): -2 OINKS (CELESTUS)
 BUSINESS UNUSUAL. VARIOUS ARTISTS (CBI): How come no ZIG Zag Small Labels Directory on the back of my free enclosed poster? (Cheap Canadian companies...) 2 OINKS
 CHROME. HALF MACHINE LP MOVIES (Sire): "Star Trek: The Motion Picture" for you pseudo-intellectuals too cool to buy Snakefinger records. 3 OINKS
 CLASH. GIVE 'EM ENOUGH ROPE (Epic): Someone produced this record (unfortunately...). 4 OINKS
 DEVO. DUTY NOW FOR THE FUTURE (Warner Bros.): 0 OINKS
 DYLAN. BOB SLOW TRAIN COMING (Columbia): Now I lay me down to sleep... -1 OINK
 FLAMING GROOVIES. JUMPIN' IN THE NIGHT (Sire): I guess everyone was right: SHAKE SOME ACTION really MUST've been a fluke. 2 OINKS
 GAUDERION. RON WARREN GUITAR STAR (Sound Ceremony): You'll never find this record in your local diskery. Be thankful. 0 OINKS
 HARRISON. GEORGE HARRISON (Dark Horse): 1 OINK
 HOLLIES. FIVE THREE ONE DOUBLE SEVEN 0 FOUR (Epic): 2 OINKS
 JAN. ALL MOD COWS (Polygram): Time for a Rock Opera, eh Paul? 2 OINKS
 KIM. GREG WITH THE NAKED EYE (Beserkley): 1 OINK
 LAST POGO. VARIOUS ARTISTS (Bomb): It sure is/was. 2 OINKS
 LONE. NICK LABOUR OF LUST (Columbia): He should've stuck with the damned. 1 OINK
 MCCARTNEY. PAUL BACK TO THE EGG (Columbia): Wretched. 1 OINK (and I bet Linda cooked the label's "1982")
 PENE. JUDU DOB HOUSING (Chrystals): Slowly but surely descending into the realm of fart rock. 2 OINKS
 PRICE. ALAN LUCKY DAY (Jec): This Price isn't Right. 1 OINK
 RUMABAYS. AND NOW THE RUMABAYS (Quality): Jean just got too plump to pop 1 record. 4 OINKS
 SHIRTS. PRESENT TENSE (Elektra): 1 OINK (for their name, even though it was John L. Iron's idea)
 TEENAGE HEAD. TEENAGE HEAD (Epic): 2 OINKS (properly mixed it could've gotten at least an Eight)
 WAKES. VOLUME ONE VARIOUS ARTISTS (Bomb/Bomb): Cool vintage Chieftan Chrome pin-ups. 1 OINK

GARY'S DELETE ZONE DELIGHTS

THE Chipmunks HING THE Beatles WITH

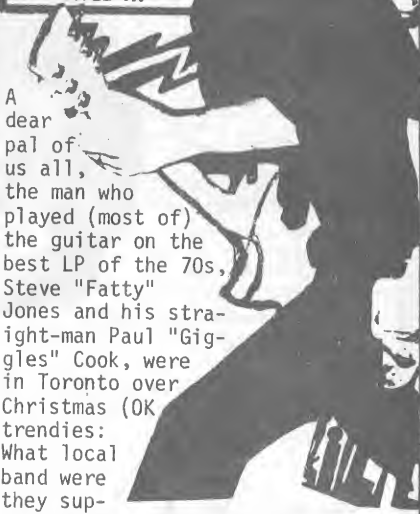


The object of this column is to pick up where Jeremy Gluck's "Stupid Songs" series of past PIG PAPERS left off. In other words, to explore that oft-overlooked yet nonetheless essential ingredient of true rock and roll: TASTELESSNESS. There are piles of bad records being released every week - in fact, they form the basis upon which the entire Rock Industry is built. However, there's an enormous difference between Bad records and Tasteless records. Such as the difference between, for example, GET THE KNACK AND THE CHIPMUNKS SING THE BEATLES HITS. Both quartets are attempting to blatantly line their pocketbooks by apeing the Fab Four From Liverpool (which I find kinda pointless seeing as The Beatles weren't all that great to begin with, having produced only a handful of songs worthy of merit). That's fine (The Knack obviously being too dumb to realize the advantages of cloning a GOOD act, like Tommy James or The Monkees), but whereas The Knack succeed only in emitting an odour of faceless, chordless toffee, The Chipmunks have not only spent their album riffing-off The Beatles, but TOPPING them! Just try a comparison test between Alvin, Simon, Theodore & Mr. Seville's "All My Loving" and John Paul Ringo & so-and-so's version. Why, ol' Dishpan Face McCartney doesn't stand a chance! Similarly, the Beatle renditions of "I Want To Hold Your Hand", "Can't Buy Me Love", "Do You Want To Know A Secret", and even the surf-flavoured (as Ray Davies once pointed out) "Love Me Do" pale greatly when pitted against the

Introducing STEVE JONES in

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TS: Paul, the purpose of this interview is to find out how you feel about the "British Invasion" of America's entertainment world. You're one of the few American personalities to retain popularity under the new British rule. You've remained in the limelight, but at the moment you're sharing it with half the population of England. To begin, do you think any permanent damage has been done to the careers of stars who are presently lost in the crowd?

PAUL: Definitely not! Most of the English groups have relied on gimmicks, such as far-out haircuts and kooky clothes, to get them launched. Once an image has been established, it's almost impossible to get away from. Teenagers tastes constantly change and I feel sure the majority will revert to the more conservative tastes that preceded the Beatles. As a matter of fact, I see definite indications that the change is already starting. In teenage clubs, I see less and less long hair and more attention to good grooming.

TS: In your opinion, how have the newcomers affected the American entertainment industry at the "box-office"?

PAUL: If they have had an effect, it's been to stimulate box office sales all the way around. The Beatles completely revived the record business at a time when it needed reviving. It has been a dwindling market since Elvis Presley's peak, but now has come back stronger than ever. The stimulus carried over into movies and television, too. For example, the Ed Sullivan show used few teenager performers until the Beatles sent the Sullivan ratings soaring. Ever since that



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PAUL: Personally, I prefer the Beatles. Despite my resentment of the gimmick they used to get there, they have continued to write and record good songs. And I think they've suffered because of the other groups who followed in their image with nothing besides gimmicks to back them up.

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PAUL: I don't like anything about the English style in dress. And I don't care for the Beatnik trend that preceded it in America. When I go out with a girl, I want her to look attractive, be well groomed, and wear the type of clothes that enhance her God-given features. The English effect on teenage fashion makes them look more like something out of "The Addams" than "mily."

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TS: Do you think any of the English acts could have made it in America on their own, without traveling the road paved by the Beatles?

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TS: How long do you think the trend "happened" in the first place?

PAUL: This is a subject that's kept psychologists guessing for more than a year. My personal feeling, for whatever it's worth, is that the society in which we live has brought down the age level of the record-buying public to a point where kids from seven to twelve years of age are influencing record trends just as much as teenagers. It stands to reason that they're less qualified to evaluate talent than those in the later teens, and also more easily influenced by gimmicks. Also, I have a sneaking suspicion that the craze would never have reached such a feverish pitch if our parents hadn't taken such a strong stand against it.

TS: In your opinion, why did the trend "happen" in the first place?

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TS: Do you feel the trend has been harmful in any way, or helpful in any way?

PAUL: I can't help but feel the effect may have been a little harmful. I know I've had to battle with my little sister Penny about wanting to emulate the crazy hairstyles and unattractive clothes associated with the trend. Also, the dozens of inferior groups that have come along recently have done nothing to elevate musical tastes.

TS: Every major trend leaves an impression that remains long after the

time, teenage performers have been featured almost every week, at least half of them American. The effect on motion pictures has probably been to a lesser degree, but nonetheless profitable if only because of the general revitalized interest in all show business on the teenage level. I seriously doubt the Beach party pictures would have been so wildly popular without the overall emphasis in teen entertainment generated by the English groups.

TS: Paul, in your opinion, how does our entertainment industry feel about the Red Coats?

PAUL: I think the reaction is mixed. Many young performers feel their English counterparts are robbing them of work. On the other hand, many of them would never have attained their own success if it hadn't been for the teen interest generated by the new trend. On the executive level, there are undoubtedly the same mixed emotions. I've already mentioned the fact that interest in teenage entertainment is at a much higher level. But by the same token, Hollywood is having to share this box office with the foreign made films and recordings which follow in the same vein.

TS: How do you personally feel about the new trend?

(Continued on next page)

trend is replaced. In your opinion, what will be the mark left by the British?

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TS: After the trend fades, do you feel any of the British stars will be able to retain their popularity in America?

PAUL: I frankly doubt it. If it weren't for being copied by so many lesser talents, the Beatles might last forever. But with the way things are, they may die with the trend. And I must say, in all sincerity, that would be a pity.

TS: What future trend might replace British rule?

PAUL: As I mentioned previously, it has already started with the Righteous Brothers, and I think they will inspire other groups to follow in their footsteps and make it on talent alone. Also, I feel it won't be too long until the big bands come back.

TS: Thanks so much, Paul, for taking the time to give us your opinions on one of the hottest topics of the day. And thanks especially for the forthright, honest answers you gave to our questions. We personally don't agree with you on all counts, but we respect your right to your opinions, and respect even more your willingness to express them freely. Thanks again!

(Editor's Note: We at TS welcome your comments regarding the article you've just read. As far as we know, it's the first of its type to appear in an American magazine. And it appeared in TS because we knew you'd be interested in what one of our entertainment world's most successful natives had to say about the tidal wave of British influence now flooding our country. Some of you will agree with Paul's frank opinions, and some won't. Whatever the case may be, let us know if you'd like TS to print more opinions on this subject, both pro and con.

Also, if you'd like to share your own opinions with other TS readers, why not personally answer the questions we asked Paul and mail them off to us? We'll print as many of them as we possibly can in a near future issue.)

END



IMANTS On ROMANTS

Dear Imants: I am 16, Portuguese, and my boyfriend's 18. The problem is my parents think I am too young to be dating. I feel I'm very mature, but they think all Canadian boys take drugs and look for one night stands. But my boyfriend lives at home, roller skates, and has a steady job with the Big Brothers Organization. What should I do?

OH, SHUT YER NECK.

Dear Imants: A few summers ago, one of my brothers was on a sports team. On this team was a boy with a very bad reputation who was voted "most likely to" before he was 18. I was warned by my friends to keep my distance but, naive 8-year-old that I am, found myself falling for him. His subtle passes made me, a girl who hasn't started her monthly discharges yet, feel like a fully grown woman. Should we get married and start a family of our own? My parents think I am too young. Please help.

FLY UP MY ARSEHOLE, YOU BORING GIT.

Dear Imants: I am a 12 year old girl and sometimes I get a pain in my left breast when I breathe in. My mother, a nurse, says not to worry. What do you think?

ALRIGHT: EVERYONE INTO THE CAR.

ATTENTION! BECAUSE OF THE ELECTRICAL DILEMMA, IT WILL BE MANDATORY THAT CANDLES BE USED IN EVERY HOME . . . THIS WILL NOT AFFECT YOUR GOVERNMENT CONTROLLED TELEVISION SETS...A GLASS OF RECLAIMED DRINKING WATER IS NOW \$5.60 A GLASS...GOOD NEWS...SCIENCE WILL SOON SOLVE THE ECOLOGY CRISIS.



PIG PRODUCTIONS PATENTED POP PARADE TOP TEN OF THE SEVENTIES

1. "NEVER MIND THE BOLLOCKS" By THE SEX PISTOLS (Warner Bros.)
2. "IT'S ALIVE" By THE RAMONES (Sire)
3. "THE BEACH BOYS LOVE YOU" By THE BEACH BOYS (Brother)
4. "GREATEST HITS VOLUME ONE" By ABBA (Atlantic)
5. "THAT'S ROCK AND ROLL: SHAUN IN CONCERT" By SHAUN CASSIDY (Warner Bros.)
6. "SHAKE SOME ACTION" By THE FLAMING GROOVIES (Sire)
7. "LIVE AT BUOKAN" By CHEAP TRICK (Epic)
8. "SURF'S UP" By THE BEACH BOYS (Brother)
9. "SUNFLOWER" By THE BEACH BOYS (Brother)
10. "WILDMANIA" By WILD MAN FISCHER (Rhino)

(Actually, the whole point of trying to squeeze a Top Ten out of the Stupid Seventies is pretty ludicrous, right? We all know 1970-1979 was nothing more than a repackaging of 1954-1968. Consequently, my REAL 1970's Top Ten reads thusly:

"THE JAN AND DEAN ANTHOLOGY", "PAUL REVERE AND THE RAIDERS ALL-TIME GREATEST HITS", "THE DAVE CLARK FIVE: GLAD ALL OVER AGAIN", "THE ELVIS PRESLEY SUN COLLECTION", "THE TURTLES: HAPPY TOGETHER AGAIN", "PEBBLES VOLUMES ONE TO FOUR", "THE BEACH BOYS: ENDLESS SUMMER", Sire's "HISTORY OF BRITISH ROCK" albums, "THE MOTOWN STORY", and "THE BEATLES 1962-1966")



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PAUL: As I mentioned previously, it has already started with the Righteous Brothers, and I think they will inspire other groups to follow in their footsteps and make it on talent alone. Also, I feel it won't be too long until the big bands come back.

TS: Thanks so much, Paul, for taking the time to give us your opinions on one of the hottest topics of the day. And thanks especially for the forthright, honest answers you gave to our questions. We personally don't agree with you on all counts, but we respect your right to your opinions, and respect even more your willingness to express them freely. Thanks again!

(Editor's Note: We at TS welcome your comments regarding the article you've just read. As far as we know, it's the first of its type to appear in an American magazine. And it appeared in TS because we knew you'd be interested in what one of our entertainment world's most successful natives had to say about the tidal wave of British influence now flooding our country. Some of you will agree with Paul's frank opinions, and some won't. Whatever the case may be, let us know if you'd like TS to print more opinions on this subject, both pro and con.

Also, if you'd like to share your own opinions with other TS readers, why not personally answer the questions we asked Paul and mail them off to us? We'll print as many of them as we possibly can in a near future issue.)

END



IMANTS On ROMANTS

Dear Imants: I am 16, Portuguese, and my boyfriend's 18. The problem is my parents think I am too young to be dating. I feel I'm very mature, but they think all Canadian boys take drugs and look for one night stands. But my boyfriend lives at home, roller skates, and has a steady job with the Big Brothers Organization. What should I do?

OH, SHUT YER NECK.

Dear Imants: A few summers ago, one of my brothers was on a sports team. On this team was a boy with a very bad reputation who was voted "most likely to" before he was 18. I was warned by my friends to keep my distance but, naive 8-year-old that I am, found myself falling for him. His subtle passes made me, a girl who hasn't started her monthly discharges yet, feel like a fully grown woman. Should we get married and start a family of our own? My parents think I am too young. Please help.

FLY UP MY ARSEHOLE, YOU BORING GIT.

Dear Imants: I am a 12 year old girl and sometimes I get a pain in my left breast when I breathe in. My mother, a nurse, says not to worry. What do you think?

ALRIGHT: EVERYONE INTO THE CAR.

ATTENTION! BECAUSE OF THE ELECTRICAL DILEMMA, IT WILL BE MANDATORY THAT CANDLES BE USED IN EVERY HOME... THIS WILL NOT AFFECT YOUR GOVERNMENT CONTROLLED TELEVISION SETS... A GLASS OF RECLAIMED DRINKING WATER IS NOW \$5.60 A GLASS... GOOD NEWS... SCIENCE WILL SOON SOLVE THE ECOLOGY CRISIS.



PIG PRODUCTIONS PATENTED POP PARADE TOP TEN OF THE SEVENTIES

1. "NEVER MIND THE BOLLOCKS" By THE SEX PISTOLS (Warner Bros.)
2. "IT'S ALIVE" By THE RAMONES (Sire)
3. "THE BEACH BOYS LOVE YOU" By THE BEACH BOYS (Brother)
4. "GREATEST HITS VOLUME ONE" By ABBA (Atlantic)
5. "THAT'S ROCK AND ROLL: SHAUN IN CONCERT" By SHAUN CASSIDY (Warner Bros.)
6. "SHAKE SOME ACTION" By THE FLAMING GROOVIES (Sire)
7. "LIVE AT BUOKAN" By CHEAP TRICK (Epic)
8. "SURF'S UP" By THE BEACH BOYS (Brother)
9. "SUNFLOWER" By THE BEACH BOYS (Brother)
10. "WILDMANIA" By WILD MAN FISCHER (Rhino)

(Actually, the whole point of trying to squeeze a Top Ten out of the Stupid Seventies is pretty ludicrous, right? We all know 1970-1979 was nothing more than a repackaging of 1954-1968. Consequently, my REAL 1970's Top Ten reads thusly:

"THE JAN AND DEAN ANTHOLOGY", "PAUL REVERE AND THE RAIDERS ALL-TIME GREATEST HITS", "THE DAVE CLARK FIVE: GLAD ALL OVER AGAIN", "THE ELVIS PRESLEY SUN COLLECTION", "THE TURTLES: HAPPY TOGETHER AGAIN", "PEBBLES VOLUMES ONE TO FOUR", "THE BEACH BOYS: ENDLESS SUMMER", Sire's "HISTORY OF BRITISH ROCK" albums, "THE MOTOWN STORY", and "THE BEATLES 1962-1966")



RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

ELVIS PRESLEY
HAL WALLIS
KING OF CREOLE

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

ELVIS

RCA **PARAMOUNT** presents
ELVIS
in HAL WALLIS' PRODUCTION
Girls! Girls! Girls!
13 GREAT SONGS

POCKET PIG

PIG PAPER No.11
ONE THIN DOLLAR /55p:uk

RCA **VICTOR**

ELVIS
SINGING IN THE ORIGINAL SOUNDTRACK ALBUM
FROM THE METRO-GOLDWYN-MAYER PICTURE
SPEEDWAY
PRODUCED BY DONALD LAUGHLIN
DIRECTED BY ROSSA LOMAX

THE ORIGINAL
NANCY SINGERS
"YOUR GREGGY SELF"

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

ELVIS PRESLEY LOVING YOU

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

ELVIS
WORLDWIDE GOLD

A TOUCH OF GOLD-VOL. 1

SAY SAY SAY	AS I AM	ONLY
AS LONG AS I HAVE YOU	STAY IN THE NIGHT	CAUTION
MY LATEST FAME	BEHOLD ME IN THE MOON AT THE SEA	SHERRILL
HOT DOG	I NEED YOUR LOVE	POUNCE
WANT	LET ME BE	GET A LOT OF LOVE FROM ME
FREE	END OF THE ROAD	IT HURTS ME

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

FOR LP FANS ONLY

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

Elvis' Golden Records

RCA **VICTOR**

3 VOLUME 3 ELVIS' GOLDEN RECORDS

RCA **VICTOR**

ELVIS FOR EVERYONE!

RCA **VICTOR**

ELVIS

RCA **VICTOR**

ELVIS
IN AN ORIGINAL SOUNDTRACK ALBUM
FROM THE
Metro-Goldwyn-Mayer Picture
"Kissin' Cousins"
A SAM KATZMAN
FOUR LEAF PRODUCTION

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

ELVIS PRESLEY

RCA **VICTOR**

PO' LOU
WITH ELVIS

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

A DATE WITH ELVIS

RCA **VICTOR**

How Great Thou Art
as sung by Elvis

RCA **VICTOR**

PO' LOU
WITH ELVIS

RCA **VICTOR**

ELVIS IS BACK!

EXTRA
ELVIS PHOTOS INSIDE

RCA **VICTOR**
STEREO EFFECT REPRODUCED FROM MONOPHONIC

50,000,000 ELVIS FANS CAN'T BE WRONG
ELVIS' GOLD RECORDS Volume 2

RCA **VICTOR**

ELVIS

RCA **VICTOR**

4 ELVIS' GOLD RECORDS 4

RCA **VICTOR**

ELVIS
"Fun in ACAPULCO"

RCA **VICTOR**

ELVIS
The Wonderful World of Christmas



VICTOR
AN ORIGINAL
14 GREAT SONGS
SEE
ELVIS
HAL WALLIS
BLUE HAWAII
2 GREAT SONGS
VICTOR
VOL. 1
OF 2
1959-1960

ELVIS
PARADISE, HAWAIIAN STYLE
A HAL WALLIS PRODUCTION

PURE GOLD
ELVIS